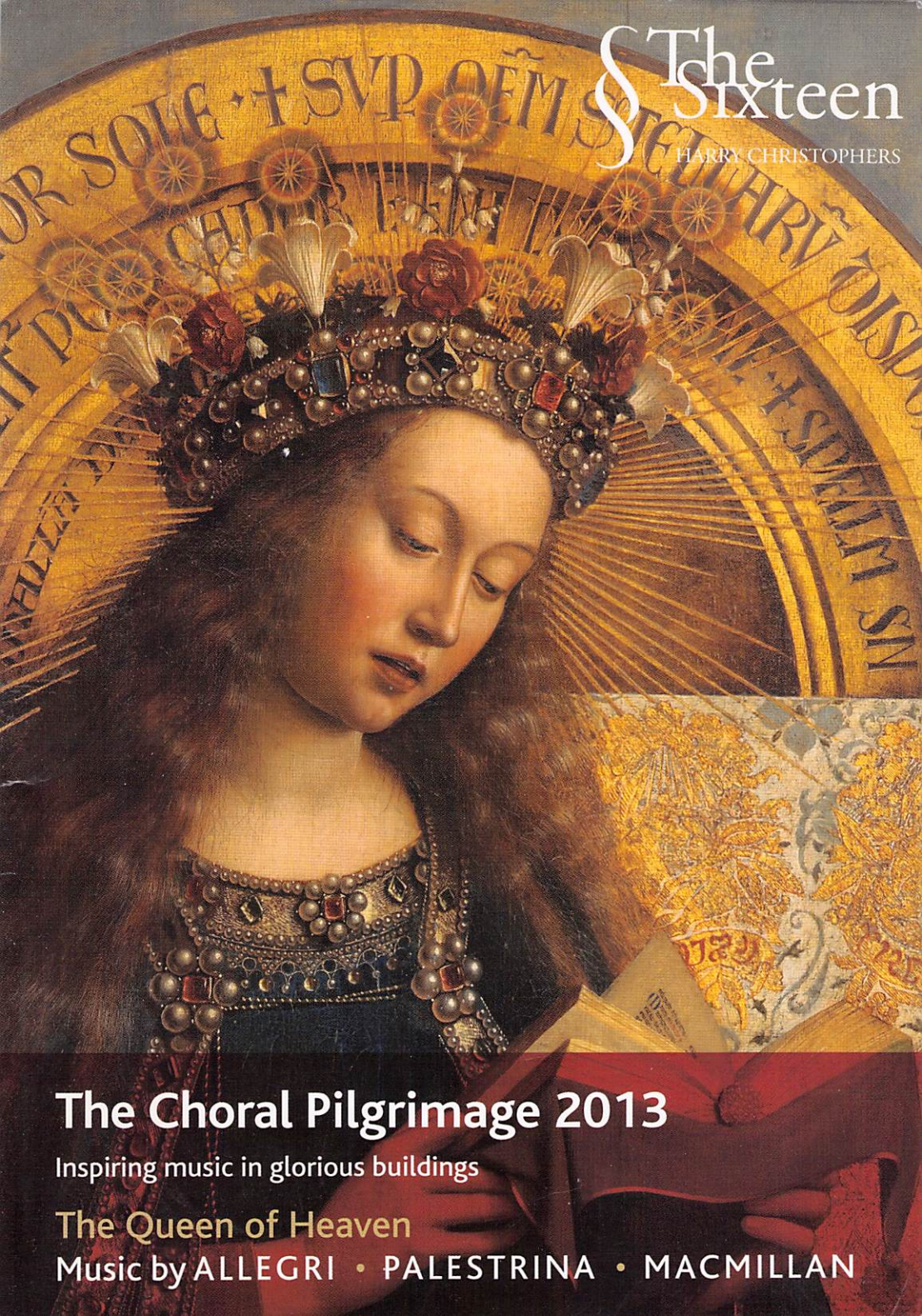

The Sixteen

HARRY CHRISTOPHERS

The Choral Pilgrimage 2013

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The Queen of Heaven

Music by ALLEGRI • PALESTRINA • MACMILLAN

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The Choral Pilgrimage 2013

The Queen of Heaven

Music by ALLEGRI • PALESTRINA • MACMILLAN

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PRUDENTIAL

Welcome to our 13th Choral Pilgrimage...

... in which I have decided to look at the music of three composers who, although separated by centuries, are unique in their devotion to the Church.

Giovanni Pierluigi da Palestrina is often billed as 'The Prince of Music' and by some 'The Saviour of Church Music'; of course there are many great composers of the Renaissance, but Palestrina shines out for his immaculate craftsmanship and his sheer output. Today's 'Saviour of Church Music' is undoubtedly James MacMillan, a composer with whom The Sixteen has had a long and empathetic association.

His setting of the *Miserere* is quite an astounding work, one which I guarantee will have you on the edge of your seat. I could not resist the opportunity to contrast MacMillan's powerfully emotional setting with that of Gregorio Allegri. Allegri's *Miserere* is perhaps the single most famous piece of sacred music ever written. However, mythology surrounds it and, in our Choral Pilgrimage, we intend to shed light on its complicated history. I am so grateful for musicologist Ben Byram-Wigfield's amazing work on the Allegri. He has scrutinised all the available source material from the Vatican and other libraries, giving us an invaluable insight into the origins of the music. Sadly, nothing survives from Allegri's lifetime, and what we usually hear today is the result of scribal errors and fanciful interpretation. What we have attempted to do, by making use of the many sources, is show how the piece has evolved over the centuries into the version audiences know and love today.

We really do have a wealth of simply glorious music for you which I have no doubt will enrich all our lives. Once again let our Pilgrimage bring this great music back to the buildings for which it was written.

Harry Christophers

The Choral Pilgrimage 2013

The Queen of Heaven

Plainsong	Regina caeli laetare
Giovanni Pierluigi da Palestrina (1525-1594)	Kyrie from *Missa Regina caeli*
James MacMillan (b. 1959)	Dominus dabit benignitatem
Gregorio Allegri (1582-1652)	Miserere (new version)
MacMillan	Videns Dominus
Palestrina	Stabat Mater *a8*

INTERVAL

Palestrina	Regina caeli laetare *a8*
Palestrina	Vineam meam non custodivi
MacMillan	O Radiant Dawn
Palestrina	Pulchrae sunt genae tuae
MacMillan	Miserere
Palestrina	Agnus Dei I-III from *Missa Regina caeli*

Performances take place by kind permission of the Dean and Chapter of each church and cathedral.

The Sixteen respectfully requests audience members to reserve their applause until after each group of pieces, as indicated, rather than after each piece.

Photography or any recording of this concert is strictly prohibited.

Please turn off mobile telephones and watch alarms.

Saturday 2 March	Guildford Cathedral □
Friday 5 April	Winchester Cathedral ■
Saturday 6 April	St Albans Cathedral ■ ■
Friday 12 April	St John's College Chapel, Cambridge
Saturday 13 April	Christ Church Cathedral, Oxford ■
Wednesday 17 April	St Chad's Church, Shrewsbury ■ □
Thursday 18 April	Church of St James the Greater, Leicester ■ □
Friday 19 April	Croydon Minster
Saturday 25 May	St John's Kirk of Perth □
Thursday 30 May	Old Royal Naval College Chapel, Greenwich ■
Friday 31 May	Rochester Cathedral ■ ■
Friday 7 June	Ardingly College Chapel □
Tuesday 18 June	The Bridgewater Hall, Manchester ■ □
Thursday 11 July	Durham Cathedral ■
Friday 12 July	York Minster ■ □
Thursday 5 September	Llandaff Cathedral
Friday 6 September	Exeter Cathedral ■ ■
Saturday 7 September	Truro Cathedral ■ ■
Thursday 12 September	Peterborough Cathedral ■ ■
Friday 13 September	Southwell Minster ■
Tuesday 17 September	Canterbury Cathedral ■ □
Wednesday 18 September	Kings Place, London ■ □
Wednesday 2 October	City Church, Milton Keynes* ■
Thursday 3 October	Coventry Cathedral ■
Friday 4 October	Liverpool Metropolitan Cathedral
Saturday 5 October	Blackburn Cathedral ■ ■
Thursday 10 October	Wells Cathedral ■ ■
Friday 11 October	Tewkesbury Abbey ■ ■
Saturday 12 October	St Patrick's Cathedral, Dublin ■ □
Saturday 19 October	Chelmsford Cathedral ■ ■ □
Tuesday 22 October	Ealing Abbey ■
Wednesday 23 October	Lincoln Cathedral ■ □
Thursday 24 October	St Marie's Cathedral, Sheffield □
Friday 25 October	Carlisle Cathedral* ■
Saturday 26 October	Greyfriars Kirk, Edinburgh* ■

KEY:

*Conducted by Eamonn Dougan

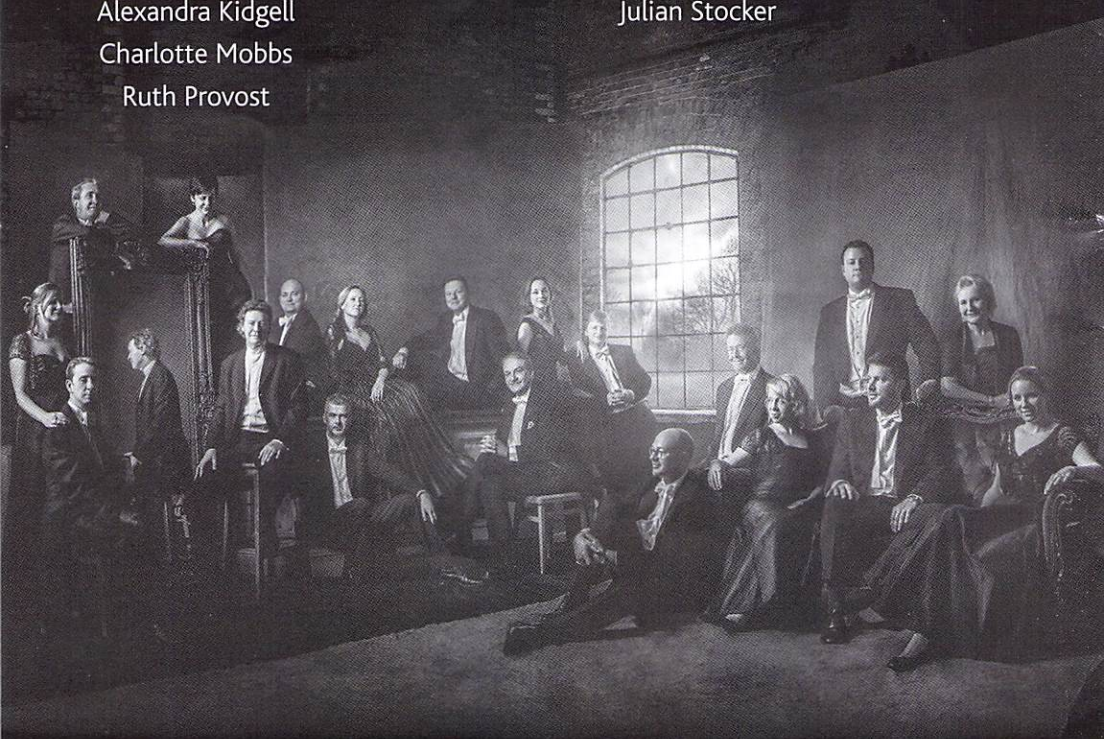
■ Reserved seating (excluding side aisles) ■ Pre-concert talk

□ Concert not promoted by The Sixteen (box office details vary: see website for details)

The Sixteen

HARRY CHRISTOPHERS

Soprano	Alto	Tenor	Bass
Emma Brain-Gabbott	Ian Aitkenhead	Ben Alden	Ben Davies
Zoë Brown	David Clegg	Simon Berridge	Eamonn Dougan
Julie Cooper	Daniel Collins	Jeremy Budd	Robert Evans
Grace Davidson	Edward McMullan	Mark Dobell	Jimmy Holliday
Sally Dunkley	Kim Porter	Matthew Long	Tim Jones
Katy Hill	Christopher Royall	George Pooley	Rob Macdonald
Kirsty Hopkins		Tom Raskin	Stuart Young
Alexandra Kidgell		Julian Stocker	
Charlotte Mobbs			
Ruth Provost			



In preparation for The Choral Pilgrimage 31 singers are rehearsed, of whom 18 (six sopranos, four altos, four tenors and four basses) perform in each concert.

The Queen of Heaven

Giovanni Pierluigi da Palestrina (1525-1594) was fortunate to live at a time of revitalisation and regeneration in the Roman Catholic Church. Palestrina lived and worked in Rome where there may be as many as 900 churches today, commonly of ancient foundation, repaired and rebuilt, expanded and improved through the centuries. Symbolic of the continuing richness and power of the Roman Church, several of them, built during the 16th century, are among the greatest architectural and artistic masterpieces of our time. Palestrina's life coincided also with the rise of a cultured middle class eager for spiritual and artistic enlightenment. An ambitious building and refurbishment programme was begun by Pope Sixtus IV in the late 15th century with the restoration and decoration of what was to be known as the Sistine Chapel, the home of the Papal Choir (later renowned for its exclusive annual Holy Week performances of Allegri's *Miserere*). The construction of the greatest church in Christendom, St Peter's Basilica, provided more inspiring surroundings for Palestrina and his contemporaries in their work and worship. St John Lateran, the official ecclesiastical seat of the Pope as the Bishop of Rome, was also extensively restored around this time.

After an early sojourn as organist, later choirmaster, in the church of St Agapito in the town of Palestrina from 1544 to 1550, Palestrina was appointed *maestro* of the Cappella Giulia in Rome by Pope Julius II. The Cappella Giulia sang in St Peter's, except for certain occasions when their role was taken over by the Papal Choir. Palestrina served there from 1551 until 1554, then from 1571 until his death. Construction of St Peter's was begun in 1506, continuing during Palestrina's employment there. It was not in fact completed and consecrated until 1626 when the gigantic dome was finally finished.

In 1555 Palestrina, despite being married, was appointed to the Papal Choir. It sang in the magnificent surroundings of the Sistine Chapel, now decorated by the inspired frescoes of Michelangelo, who had laboured at them from 1508 to 1512. Pope Julius died, and Palestrina was ejected from the choir by the succeeding Pope for being married. He then took up the post of *maestro* at St John Lateran until 1561 when he left for a similar position at St Maria Maggiore, where he remained for some years. In 1565 Palestrina was appointed Papal Composer, with responsibility for the provision of music to be sung by the Papal Choir in the Sistine Chapel, thus renewing his close relationship with that magnificent building.

It seems improbable that Palestrina could not have been inspired by the great buildings he worshipped and worked in every day of his life. St Peter's, St Maria Maggiore, St John Lateran, and particularly the Sistine Chapel, with their

awe-inspiring grandeur and beauty: all continue to attract thousands of pilgrims and tourists today. In Palestrina's time they would have resounded to the great melodies of the ancient Gregorian chants as much as to polyphonic music. And much of the music Palestrina wrote sounds at its most impressive in the vast interiors of such buildings, so high they almost seem to reach up to Heaven.

The great plainsong Antiphon *Regina caeli laetare* (Rejoice, Queen of Heaven) is the foundation for tonight's programme, with contrast provided by a selection of religious choral works by one of today's major living composers, James MacMillan.

Palestrina's inspired polyphonic reworking of *Regina caeli laetare* in the Kyrie and Agnus Dei of his five-voice *Missa Regina caeli* open and close the evening; his eight-voice motet *Regina caeli laetare* joyfully reminds us of the happy side to Easter, following after his *Stabat Mater* with its words of anguish and pain.

The Masses of Palestrina clearly demonstrate why he was regarded by his peers as the foremost composer of his time, and they remain the basis of his modern reputation. They must have been popular and widely used at the time: copies of the various prints and manuscript sources have survived in many Italian churches and libraries, as well as in Germany, Spain, Portugal and other parts of Europe. *Missa Regina caeli* is written for five voices, with two tenor parts. Melodic references to the chant are audible everywhere: the Kyrie opens with an imitative point quoting the opening few notes, as does the first Agnus Dei.

James MacMillan (b. 1959) is a Scottish composer inspired by the great Latin texts of the Roman Church, by the melodies of the ancient Gregorian chant, which would have been so familiar to the masters of Renaissance polyphony: Palestrina, Lassus, Byrd, Tallis, Victoria and their contemporaries. Tonight The Sixteen performs a selection of his compositions, culminating in his magnificent setting of Psalm 51, *Miserere*.

Dominus dabit benignitatem is a Communion motet for the First Sunday of Advent, the text coming from Psalm 84: v.13. One is immediately struck by the hypnotic chord repetitions in the lower voices, almost like a quiet bagpipe drone, the soaring short melodic phrases in the alto part, and the use of silence to create expectation. The climax comes with insistent repetitions of 'Amen', the soaring sopranos gradually subsiding into near silence.

Gregorio Allegri (1582-1652) was an important singer and composer in the Papal Choir after 1630. After his death his polyphonic works continued to be copied in the Sistine Chapel manuscripts almost into the 19th century. His compositions encompassed both the modern style, in pieces for solo voices and *basso continuo*, as

well as conventional 'old style' polyphony for four to eight voices: Masses, motets, hymns, Lamentations, in the manner of Palestrina. His modern reputation rests on just a single work, the *Miserere* (and, strangely, on modern performances of corrupt versions of it). Ironically, its fame was and is largely due to the decorations, the *abbellimenti*, added to the simple chords, their secret supposedly guarded jealously by the Papal singers until the time of Mozart, who was probably the first outsider to write them down.

The new version of Allegri's *Miserere* that you hear in tonight's programme aims to portray the evolution of this famous work. It is derived from a number of sources, and based in large part on research undertaken by musicologist Ben Byram-Wigfield (see pages 15 to 17). Many verses in this new performing edition draw heavily on Byram-Wigfield's study of original source material from the Vatican and other libraries. However in verses 15 and 17 the quartet sing from the edition that audiences commonly hear today, with additional embellishments added by Harry Christophers. This synergy of old and new results in a compelling performance that illustrates the work's transformation since its conception.

Videns Dominus is another of James MacMillan's Communion motets, this time for the Sunday of the fifth week in Lent, and it describes the event recounted in John 11, where Jesus brings Lazarus back from the dead. We must remember that James MacMillan is not merely a composer, but, like Palestrina and Allegri, an active performer of his own music in church services. As such he shows himself intimately aware of the possibilities of the choral medium in enlivening the text in sounds and rhythms. Drama is a prominent feature of *Videns Dominus* right from the beginning: the opening phrase, oscillating around the note C, ends with a brief but pregnant silence, and the music continues in this strikingly declamatory manner. The plainchant melody which accompanies these words in the *Graduale Romanum* is evident too, even though the composer decorates the lines with grace notes (the influence of Celtic/bagpipe music perhaps). Even so, for example, at the words 'lacrimatus est coram Judaeis', the shape of the chant, with its rising third at the beginning of the phrase, and the falling fourth at the end, is easily recognised. Major sonorous contrasts abound: the nine repetitions of 'Lazare, veni foras' in the higher voices give the final phrases in the lower voices, when Lazarus emerges from the tomb, an unforgettable and positively sepulchral character.

Palestrina's famous *Stabat Mater*, composed, it is thought, around 1590 during the papacy of Gregory XIV, was sung exclusively by the Papal Choir at the Offertory in St Peter's during Holy Week, as one of the texts proper to that time in the Church's year. Like Allegri's *Miserere*, it was jealously guarded by the Choir: the only contemporary source is a Vatican manuscript dating from about 1590; the other nine extant

sources are much later, either 18th- or 19th-century, all Italian in origin. The words are thought to be by the Franciscan Jacopone da Todi (*c.* 1228-1306) and *Stabat Mater* was widely circulated, often amongst similar texts, in Books of Hours. Davy, Browne, Cornysh and Fayrfax (from the Eton Choirbook), Josquin Desprez, Weerbeke, Escobar, Peñalosa, Lassus, Palestrina, Nanino, Padilla, to mention but a few, wrote music for some or all of the verses. Indeed, these words have inspired 600 or more musical settings up to our own time.

Palestrina's eight-voice setting of this sequence is masterly in its eloquent exposition of this unremittingly harrowing subject. The text, in 20 verses, with three lines each, falls naturally into three main sections:

Verses 1-8: an objective description, perhaps from some distance away, of the scene at the foot of the Cross; and of Mary weeping for her crucified son; and of her thoughts.
Verses 9-10: here the narrator cannot stand back any longer; he is overcome and seeks resolution by a fervent appeal to the Holy Mother to share in her suffering.
Verses 11-20: ever more subjective and extravagant appeals to be totally immersed in the pain, to feel the wounds and the anguish of both Mother and Son; and finally, redemption in the eternal peace of Paradise.

Palestrina's setting is for eight voices in two choirs, although often only four voices are singing at a time. His musical technique subsumes itself here to the syllabic rhyming text and verse structure. The essentially homophonic character of the music and the antiphonal exchanges between the two choirs permit total clarity of the text. This allows Palestrina to point out important psychological moments, erecting structural pillars with use of the full double-choir sonority, at the words: 'O quam tristis et afflicta'; 'Nati poenas inclyti'; 'Dum emisit spiritum'; 'Sancta Mater, istud agas'; 'Donec ego vixero'; 'Fac, ut portem Christi mortem' and 'Paradisi gloria'. His use of momentary silence to heighten the impact of several of these is masterly. The music proceeds in stately duple time for the prima pars, but shifts into triple time when the mood becomes more subjective at 'Eja Mater...complaceam'. The extended and more formal prayer to the Holy Mother in duple time concluding the piece is scored by Palestrina with more variety in voice combinations between the full-choir sections.

Palestrina's joyous setting of *Regina caeli laetare* is one of two for eight voices (SATB + SATB), extant only in a Cappella Giulia manuscript. This book contains a collection of antiphons, motets and litanies, mainly by Palestrina, but also by his contemporaries: Crivelli, Zoilo, Giovanelli, Lassus, Victoria, F. Anerio and Nanino. The manuscript was copied by various scribes and gathered together late in the 16th century. Typically for Palestrina, when writing for eight or more voices, the *prima pars* has long sections for each of the two choirs on their own; and the *secunda*

pars only becomes true double-choir music in the later bars. In these respects Palestrina's multi-choir music is generally conceived rather differently from that of his contemporaries, the Anerio brothers, or Victoria, for example, where full eight-voiced texture, rather than antiphonal writing between the choirs, is the norm.

It is likely that Palestrina's 29 motets on texts from the Song of Songs, dedicated to Pope Gregory XIII, were the most popular of his works in his lifetime and in the years immediately after his death. They were reprinted no fewer than 11 times between their first publication in 1583/84 and 1613. All of them are for five voices, usually with a second tenor (although a few have a second soprano instead). They are Latin motets suited to intimate performance, at the sort of devotional gatherings encouraged, for example, by St Philip Neri, who had been working in Rome since 1564, reviving and promoting various sorts of spiritual exercises amongst the laity. That these motets were so successful (aside from their high musical quality) was thanks in no small part to the great improvements in printing during the 16th century, which had reduced prices to a level accessible to the general man-in-the-street. Tonight's programme includes two felicitous examples from the set: *Vineam meam non custodivi* and *Pulchrae sunt genae tuae*, framing our next MacMillan motet, *O Radiant Dawn*.

O Radiant Dawn is the equivalent in the vernacular of the Latin *O oriens, splendor lucis aeternae*, one of the seven pre-Tridentine 'O' antiphons for Advent and Christmas. Set in a simple style, for four-voice choir, the opening four-note theme is exactly that of Tallis' hymn *O nata lux de lumine* except that MacMillan introduces a kind of 'Scotch snap' into the melodic line. And the cumulative suggestive power of repetition at the invocation: 'Come, come...', reminds one of the glorious passage at the close of William Mundy's *Vox Patris caelestis* ('Veni...coronaberis'), except that MacMillan uses to great effect short silences between the six statements, as well as increasing the intensity of each repetition. *O Radiant Dawn* is in ABA form, the central B section expounding Isaiah's prophecy in lyrical sequential passagework. A short coda of ostinato repetitions of 'Amen' quietly closes this most memorable work.

Miserere, Psalm 51, a long and complex text of 20 verses, magnificently set to music by James MacMillan for eight-part choir, is dedicated to Harry Christophers. Penitential in tone, the text moves from abject guilt and admission of sin to positive hope at the conclusion. In contrast to some of his shorter pieces, here the composer extends his melodies in longer phrases, with more complex textures. The opening is bleak, in E minor, rising from the gloom with tenors and basses, brightening into G major at 'misericordiam tuam'. The sopranos and altos enter, introducing first B♭, then later E♭, like dagger thrusts, wailing, circling the words 'offences', 'wickedness', 'sin' – we feel a sudden polar chill.

Once again in this composer's music, chant or chant-like passages underlie the whole structure and are used to great effect. Here from 'Auditui meo dabis gaudium' through 'Cor mundum crea...', melodic ranges are restricted; the hushed low voices, alternating with the high voices, harmonise the psalm chant in simple chords, suddenly sounding very much like Allegri in his *Miserere*. Later, beginning at 'Domine, labia mea aperies', several phrases of psalm tone are clearly quoted in the low voices. Exchanged between all the voices in turn, with a static drone-like *pianissimo* accompaniment, intertwined with a textless solo soprano, they presage a full-voiced closing section in radiant E major harmonies.

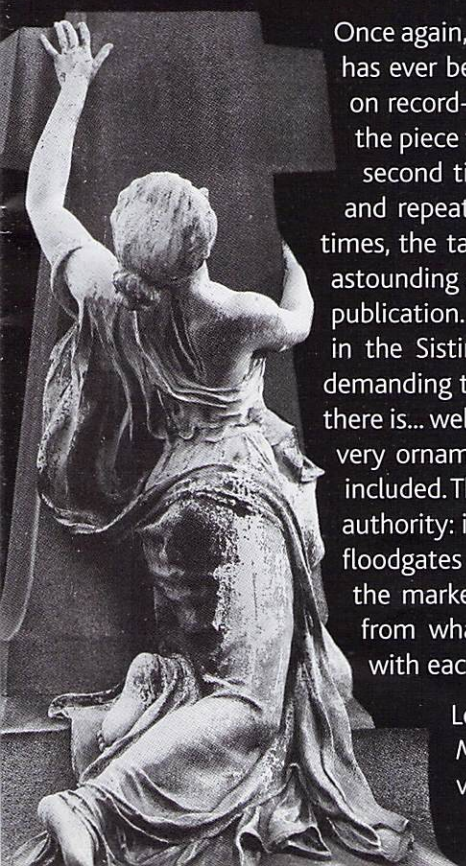
The Sixteen's concert closes appropriately with the serene calm of the Agnus Dei from Palestrina's *Missa Regina caeli*, sung as he would have known it by a great choir in a magnificent building.

© Martyn Imrie 2013

Allegri's *Miserere*: Everything you know is wrong!

Gregorio Allegri's setting of the *Miserere* is one of the most famous, widely performed and frequently recorded pieces of sacred choral music. It is probably one of your favourite pieces of music. There is only one problem with this: the entire piece is a work of fiction! Very little of what is usually performed today bears any similitude to the music that Allegri wrote and that was performed in the Sistine Chapel by the Papal Choir.

The mythology of the work is often repeated: it was an excommunicable offence to make a copy of the score, and hearing it sung was the desire of every gentleman on the Grand Tour through Italy. The Papal Choir ornamented the work with *abbellimenti* – secret musical devices known only to the Choir. The precocious talent of the 12-year-old Mozart was evident when he wrote out the music after hearing it in 1770. The English musicologist, Charles Burney, laid his hands on a copy and published it in 1771, at which time the Papal monopoly was lost forever.



Once again, reality tarnishes the myth's glister. No papal edict has ever been found on the subject (and they're quite keen on record-keeping in the Vatican). The young Mozart heard the piece twice, taking his score in his hat for correction the second time; as the music is based on a plainsong chant and repeats the same two short harmonic sequences five times, the task of recording it to paper or memory is not so astounding as it might seem. And finally we come to Burney's publication. Anyone buying Burney's collection of music sung in the Sistine Chapel at Holy Week might be forgiven for demanding their money back. The version of Allegri's *Miserere* there is... well, bland. None of the legendary *abbellimenti* – the very ornamentations that made the work so special – was included. This edition was no Protestant firework under Papal authority: it was a veritable damp squib. But it did open the floodgates to hundreds of copies of the work, all for sale in the markets of Rome, all of which are curiously different from what Burney published, though broadly consistent with each other.

Let's look at the music that we now call Allegri's *Miserere*. The work is a *falsobordone* – alternating verses of plainsong chant with choral polyphony

melody. There is one further alternation: the choral verses themselves take turns between one choir of five voices and a second choir of four voices. The first verse is written for the five-part choir. This music was written by Mozart. It is close, but not identical to the music he heard, and it bears all the hallmarks of a more modern, Mozartian arrangement. It was of course Mozart's version that Burney published in 1771. Next comes the plainsong. This should be the chant on which the music is based, the *tonus peregrinus* (wandering tone), but it has frequently been heard with all sorts of other plainsong tones, and has also been sung to just one note.

Finally, we have the real 'jigsaw' puzzle of the four-part second choir. This starts off as the most accurate and authentic section of the entire piece. We hear the first half of the verse, complete with the *abbellimenti*, all the way to a cadence. The music starts up again, and after two chords: what's this? A complete key change from G minor to C minor. Now here's the funny thing: the music is exactly the same as the first half of the verse, but up a fourth! So the top G for the soprano a few bars earlier is now repeated as a testing top C. The error is thought to have occurred by misinterpreting the clefs used. The most accurate section is the final half-verse, when all nine voices sing together.

How did this happen?

The first edition of Grove's Dictionary of Music and Musicians was published in 1880, and included an article by William Rockstro that used Allegri's *Miserere* as an example of ornamentation. However, in assembling the example, he somehow congealed the correct music with a transcription in which the whole work was transposed up a fourth. This transcription came from an account by Mendelssohn, who heard the Papal Choir in 1831 (at St John Lateran in the summer).

The musicologist Robert Haas created a version in the 1930s using the same mistake, and Sir Ivor Atkins, Organist at Worcester Cathedral, came up with an English-language edition in the 1950s, using the first choir from Burney's publication of 1771, combined with the second choir as it appeared in the edition by Haas. Atkins also used plainsong Tone VII, which was the chant used at that time in the Roman Catholic liturgy for this psalm on Good Friday.

The rest, as they say, is history. Unlikely as it may seem, this Frankenstein pastiche found favour with audiences for its serene and mystical quality, transcending the musical rules that it disobeys.

So what should the music be? Allegri wrote his original music in around1638, at the age of 56. Some 23 years later, the music was written in a volume of settings of the *Miserere* by successive composers at the Sistine Chapel. The format of two choirs alternating between plainsong had already been long established. The first choir of five voices is written for two tenors instead of two sopranos (as well as one alto and bass), and the music is a simple progression of chords. In 1731, another Vatican

manuscript shows a transformation of the first choir. One of the tenor parts has been transposed up an octave to provide a second soprano, and the music 'exploded' to provide more independent movement. No such treatment is found for the second choir. However, the second choir is where the *abbellimenti* were added by the singers to the existing music. These were not improvised *ad libitum*; they were set pieces, well-rehearsed phrases to be applied to any suitable cadence. They were already in existence in Palestrina's day, well before the *Miserere* was written. Allegri would have composed his simple structure with these phrases in mind.

We do have a reasonably accurate record of the *abbellimenti* themselves. Pietro Alfieri published them in 1840, and Mendelssohn's transcription, when read correctly, also details them. Other manuscripts and records also show the correct details. So what was the reason for the mystique of the *Miserere*? Leopold Mozart puts his finger on it in a letter of 14 April 1770 to his wife:

> 'Wolfgang has written it down and we would have sent it to Salzburg in this letter, if it were not necessary for us to be there to perform it. But the manner of performance contributes more to its effect than the composition itself'.

So it wasn't just the notes; it was how they were sung. Alfieri's record of the *abbellimenti* shows that the underlying music was slowed down, lengthened to give the soprano space to sing the embellishment. The trick was for the other three parts to change chord at the right time, all together. However it was done, the result of the embellishment and the way it was performed made Allegri's work one of the highlights of sacred music throughout the 18th century. But there was no modulation to the subdominant, and no top C either.

If the *Miserere* were a painting, its monetary value might be diminished by its somewhat dubious provenance and whimsical reconstruction. But that need not stop us from admiring it. There are many paintings and musical works that are not what they appear to be (portraits attributed to Vermeer, or Albinoni's *Adagio*, for example). They are still things of beauty, with the capacity to inspire and to evoke. We may not ever know exactly how or what the Sistine Chapel choir sang: but we do have music – sweet music – even if it's not the right music.

© Ben Byram-Wigfield 2013

The new version of Allegri's Miserere *that The Sixteen performs in The Choral Pilgrimage 2013 aims to portray the evolution of this famous work. It draws heavily on Ben Byram-Wigfield's research, which is summarised in the article above but explained in full in his essay 'Allegri's* Miserere*: A Quest for the Holy Grail?' (available to download free from www.ancientgroove.co.uk). Byram-Wigfield's research resulted in an 'authentic edition... to show in modern notation how the work would have been sung' during Allegri's day, and it is this edition that Harry Christophers used as the inspiration and starting point for creating the version you hear tonight.*

James MacMillan

Miserere

James MacMillan's *Miserere* was commissioned by the Flanders Festival, and in August 2009 The Sixteen performed the world premiere in Antwerp's glorious Carolus-Borromeuskerk. 'When I received the score', says Harry Christophers, 'I was overwhelmed to see that James had dedicated the work to me. Whenever one of James's compositions is in the programme, surrounded by other great composers, it is always his works that have the greatest effect on the audience. That says it all'.

James MacMillan introduces his *Miserere*:

'This is a setting of the full text of Psalm 51. It is through-composed but structured in a series of interlocking sections, and bound together by a number of recurring motifs. I have nodded towards Allegri's masterful setting by referencing the psalm chant found in his setting. However, my version of the chant is harmonised, once in a relatively traditional manner, and then later, ethereally and with floating drones. The opening melody, based upon a minor mode, eventually recurs at the very end in its major, with a sense of resignation and hope'.

© James MacMillan 2012

COR16096

The premiere recording of James MacMillan's exquisite *Miserere*, accompanied by a selection of the *Strathclyde Motets* and the *Tenebrae Responsories*.

'MacMillan's Strathclyde Motets *and* Tenebrae Responsories *offer an opportunity to savour just what a superb choir The Sixteen are'*
Gramophone

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The Choral Pilgrimage 2013 Competition

This year we are looking for a clever riddle connected in some way to The Sixteen or this year's Choral Pilgrimage. For example:

To begin you must take a medicinal dose,
It might make you feel like the brothers morose,
Lastly, over time this suffix grows:
String these together, and you're getting close...

Answer at bottom of page.

Please email entries to info@thesixteen.com or post to The Sixteen's London office: Quadrant House, 10 Fleet Street, London, EC4Y 1AU. One winner will receive two tickets for a Choral Pilgrimage 2014 concert promoted by The Sixteen (no cash alternative offered). The closing date is 15 November 2013 and the winner will be notified by email and/or phone by 24 December. Winning entries will be displayed on The Sixteen's website in January 2014.

The 2012 Competition

Last year we held an acrostic poem competition based on the words 'The Earth Resounds', and we received a wonderful selection of poems over the course of the year. At the end of the Pilgrimage the entries were reviewed and we announced Jennifer Bell as the winner with her beautifully-crafted entry:

Textures of an intricate beauty, as close woven as the threads of an ancient Turkish carpet,
Harmonies which shift and shimmer, glowing with dark velvet one moment, next dazzling with light,
Echoes which sound and resound around the dome, soaring heavenwards, hangings of invisible silk.

Elemental emotion, eternal in its ecstasy, speaking of truths too deep for words,
Ancient antiphons ask age-old questions, answering blocks of sound in the brickwork.
Rhythm ricochets, rattling, rocking, racing then resting in rich resolved cadence.
Timbres of tinsel treble, underscored with the deepness of bass.
Hands dancing, caressing, shaping the invisible clay of sound,

Rising, wresting form from reverberating air, reverent, rounded,
Ethereal wisps elevating, rising with the incense
Shift slipping kaleidoscopes, combining and recombining
Over and over, myriad jewels
Urgently demanding our observation.
Now all notes
Die away.
Silence.

Answer: Pill-Grimm-Age!
Riddle by Rosie Breckon

This year The Choral Pilgrimage 2013 image is taken from The Ghent Altarpiece (1432, oil on panel)

HIC E BAPTISTA IOHES MAIOR HOIE PAR ANGLIS LEGIS
EVA
yck 1432

The Ghent Altarpiece Jan van Eyck and his patrons

The altarpiece of the Lamb of God by the brothers Hubert and Jan van Eyck is one of the few large 15th-century polyptychs[1] that can be seen today in its original location (St Bavo, Ghent), though recently moved from the chapel for which it was painted to a 'special environment'. The altarpiece, begun before 1426 and finished in 1432, is in every way exceptional; it is one of the earliest, finest and largest examples of 15th-century Flemish painting. Every detail contributes to its religious meaning as an exposition of the doctrine of Redemption. The shadows of the figures and framing devices seem to be cast by the natural light falling from the windows in the chapel. In this way the spiritual truth of the Christian doctrine was corroborated by the tangible fidelity with which the visible world was represented.

The altarpiece consists of 20 panels, 16 of them mounted on the doors which, when closed, cover the central four. Originally there was a predella[2] beneath, representing the hell or limbo into which Christ descended to redeem the virtuous. On the outside of the doors the donors are portrayed life-size, kneeling before simulated stone statues painted in *grisaille*[3] of St John the Evangelist and St John the Baptist. Above them the archangel Gabriel is shown announcing to the Virgin that she is to give birth to the Redeemer, as foretold by the two prophets and two sibyls who appear in the top register. The windows of the Virgin's room open on to a townscape of typically Flemish buildings.

When the doors are opened a more brilliantly-coloured celestial vision is revealed. In the centre of the top register Christ (sometimes mistaken for God the Father), more than life-size, is enthroned as 'King of Kings and Lord of Lords' (the inscription embroidered on the hem of his robe), wearing the Papal crown, raising his right hand in benediction and holding a sceptre in his left, with a jewel-encrusted royal crown at his feet. He is flanked by the Virgin and St John the Baptist, with angels singing and making music on either side of them. Adam and Eve, depicted in the end panels in niches beneath simulated stone reliefs of Cain and Abel, seem to have been placed there to record the origin of sin that necessitated redemption. Inscriptions state 'Adam thrusts us into death' and 'Eve has afflicted us with death'. The beautifully-painted flesh of their bodies, frail but living, Adam's sunburn on hands and wrists and above the neck, is a reminder of mortal weakness and transience (he was evidently painted from a model normally clothed, whereas Adam lived in a state of nature).

The lower register has a unified background, a panorama of wooded hills surrounding a lush meadow bright with flowers of all seasons. There are trees that grow in different parts of Europe, including the palms, cypresses, stone-pines, pomegranates, olives and oranges of the Mediterranean region. Swallows and other small birds soar and swoop in the clear summer sky. This is a vision of paradise where all the most beautiful plants flourish; and they are depicted with such precision that they may be botanically identified. Towers and spires rising above the horizon include those of Utrecht Cathedral and the church of St Nicholas in Ghent; they symbolise the heavenly Jerusalem where the whole community of the redeemed, the 'ransomed of the Lord', will be united in

worship. The meadow is approached over rough ground in the other panels by Just Judges (stolen in 1934 and replaced by a copy), Christian warriors, hermits and a giant St Christopher leading pilgrims. Patriarchs, prophets, popes, bishops and other clergy are in the foreground of the main panel, as well as confessors who avowed the Christian faith despite persecution, and an endless procession of female saints beyond them. In the centre, beneath the dove of the Holy Spirit, the Lamb of God stands on an altar, blood flowing from his breast into a chalice. A fountain in the foreground is inscribed: 'This is the fountain of the water of life proceeding out of the throne of God'.

The meaning of the open altarpiece would have been explicit when it was seen above the head of a priest celebrating the Mass and, after the consecration of bread and wine, reciting the Agnus Dei, 'Lamb of God who takes away the sins of the world: have mercy upon us'. But the iconographical programme of the whole polyptych is complex, inspired by various medieval writings and presumably drawn up by the donors in consultation with an erudite priest who selected the Biblical texts for the numerous inscriptions. No fewer than 18 manuscript volumes are depicted, and the words in some of them are legible. The impression made by the painting is, nevertheless, visionary. The van Eycks succeeded in translating what must have been an abstruse theological discourse, propounded by the donors and their priestly advisers, into a pellucid visual language.

[1] Multi-panelled paintings. [2] A decorated platform on which an altar is placed. [3] A painting technique by which an image is executed entirely in shades of grey and usually severely modelled to create the illusion of sculpture, especially relief.

© From Hugh Honour and John Fleming: *A World History of Art* (rev. 7th edition, 2009)

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The Sixteen
HARRY CHRISTOPHERS

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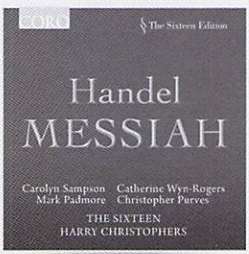
The Sixteen's MESSIAH on iTunes Classical Essentials

There are thousands of recordings of the world's greatest works of classical music. iTunes' new selection of recordings 'Essentials: Classical' helps to navigate this vast array of choices by presenting superlative performances of essential masterpieces, all from high resolution master recordings, and all Mastered for iTunes.

You can't beat a live performance but as far as a sound recording goes, we think that it would be difficult to beat the Mastered for iTunes version of The Sixteen's *Messiah* and so we are delighted that it is part of the new Essentials selection. Check out *Messiah* by visiting **www.iTunes.com/classicalessentials**



Many of The Sixteen's albums have been Mastered for iTunes and you can see a full selection by visiting the iTunes classical music store at **www.iTunes.com/classical**

Available on iTunes

Handel's *Jephtha*

Tuesday 14 January 2014, 7.00pm
Barbican Centre, London

Harry Christophers
The Sixteen

Soloists
James Gilchrist
Susan Bickley
Sophie Bevan
Robin Blaze
Matthew Brook

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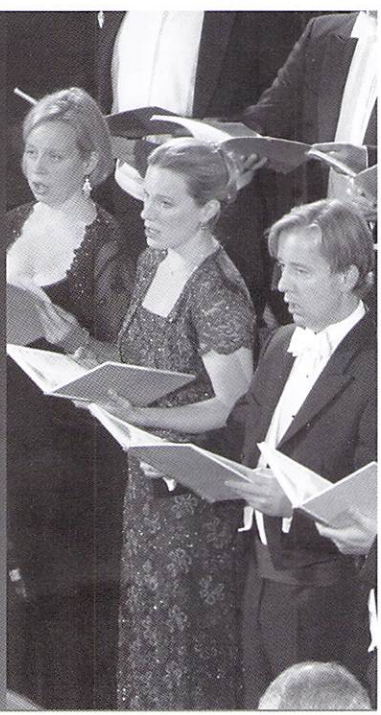

Texts & Translations

Plainsong: Regina caeli laetare

Regina caeli laetare, alleluia:	*Queen of Heaven, rejoice, alleluia:*
Quia quem meruisti portare, alleluia:	*for He whom you were worthy to bear, alleluia:*
Resurrexit, sicut dixit, alleluia:	*has risen, as He said, alleluia:*
Ora pro nobis Deum, alleluia.	*pray for us to God, alleluia.*

Palestrina: Kyrie from *Missa Regina caeli*

Kyrie eleison.	*Lord, have mercy upon us.*
Christe eleison.	*Christ, have mercy upon us.*
Kyrie eleison.	*Lord, have mercy upon us.*

MacMillan: Dominus dabit benignitatem

Dominus dabit benignitatem:	*The Lord will give goodness:*
et terra nostra dabit fructum suum.	*and our earth shall yield her fruit.*

Allegri: Miserere

Miserere mei, Deus:	*Have mercy upon me, O God:*
secundum magnam misericordiam tuam.	*after Thy great goodness.*
Et secundum multitudinem miserationum	*According to the multitude of Thy mercies:*
tuarum: dele iniquitatem meam.	*do away mine offences.*
Amplius lava me ab iniquitate mea:	*Wash me throughly from my wickedness:*
et a peccato meo munda me.	*and cleanse me from my sin.*
Quoniam iniquitatem meam ego cognosco:	*For I acknowledge my faults:*
et peccatum meum contra me est semper.	*and my sin is ever before me.*
Tibi soli peccavi	*Against Thee only have I sinned*
et malum coram te feci:	*and done this evil in Thy sight:*
ut justificeris in sermonibus tuis,	*that Thou mightest be justified in Thy saying,*
et vincas cum judicaris.	*and clear when Thou shalt judge.*
Ecce enim in iniquitatibus conceptus sum:	*Behold, I was shapen in wickedness:*
et in peccatis concepit me mater mea.	*and in sin hath my mother conceived me.*
Ecce enim veritatem dilexisti:	*But lo, Thou requirest truth in the inward parts:*
incerta et occulta sapientiae tuae	*and shalt make me to understand wisdom*
manifestasti mihi.	*secretly.*

Asperges me hyssopo,
et mundabor:
lavabis me
et super nivem dealbabor.

Thou shalt purge me with hyssop,
and I shall be clean:
Thou shalt wash me,
and I shall be whiter than snow.

Auditui meo dabis gaudium et laetitiam:
et exultabant ossa humiliata.

Thou shalt make me hear of joy and gladness:
that the bones which Thou hast broken may rejoice.

Averte faciem tuam a peccatis meis:
et omnes iniquitates meas dele.

Turn Thy face from my sins:
and put out all my misdeeds.

Cor mundum crea in me, Deus:
et spiritum rectum innova in visceribus meis.

Make me a clean heart, O God:
and renew a right spirit within me.

Ne projicias me a facie tua:
et spiritum sanctum tuum ne auferas a me.

Cast me not away from Thy presence:
and take not Thy holy Spirit from me.

Redde mihi laetitiam salutaris tui:
et spiritu principali confirma me.

O give me the comfort of Thy help again:
and stablish me with Thy free Spirit.

Docebo iniquos vias tuas:
et impii ad te convertentur.

Then shall I teach Thy ways unto the wicked:
and sinners shall be converted unto Thee.

Libera me de sanguinibus, Deus,
Deus salutis meae:
et exultabit lingua mea justitiam tuam.

Deliver me from blood-guiltiness, O God,
Thou that art the God of my health:
and my tongue shall sing of Thy righteousness.

Domine, labia mea aperies:
et os meum annuntiabit laudem tuam.

Thou shalt open my lips, O Lord:
and my mouth shall show Thy praise.

Quoniam si voluisses sacrificium,
dedissem utique:
holocaustis non delectaberis.

For Thou desirest no sacrifice,
else would I give it Thee:
but Thou delightest not in burnt-offerings.

Sacrificium Deo spiritus contribulatus:
cor contritum et humiliatum, Deus,
non despicies.

The sacrifice of God is a troubled spirit:
a broken and contrite heart, O God,
shalt Thou not despise.

Benigne fac, Domine, in bona voluntate tua
Sion: ut aedificentur muri Jerusalem.

O be favourable and gracious unto Sion:
build Thou the walls of Jerusalem.

Tunc acceptabis sacrificium justitiae,
oblationes et holocausta:
tunc imponent super altare tuum vitulos.

Then shalt Thou be pleased with the sacrifice of righteousness, with the burnt-offerings and oblations: then shall they offer young bullocks upon Thine altar.

MacMillan: Videns Dominus

Videns Dominus flentes
sorores Lazari ad monumentum,
lacrimatus est coram Judaeis,
et clamabat: Lazare, veni foras.
Et prodiit ligatis manibus et pedibus,
qui fuerat quatriduanus mortuus.

When the Lord saw the sisters of Lazarus in tears near the tomb,
He wept in the presence of the Jews and cried: 'Lazarus, come forth'.
And out he came, hands and feet bound, the man who had been dead for four days.

Palestrina: Stabat Mater

Stabat Mater dolorosa
Juxta crucem lacrimosa
Dum pendebat Filius.

The grieving mother
stood by the Cross weeping
while her Son was hanging there.

Cujus animam gementem,
Contristatam et dolentem,
Pertransivit gladius.

Her weeping soul,
contrite and grieving,
was pierced by a sword.

O quam tristis et afflicta
Fuit illa benedicta
Mater Unigeniti.

O how sad and distressed
was that blessed
Mother of the Only-begotten.

Quae moerebat et dolebat
Et tremebat cum videbat
Nati poenas inclyti.

She who mourned and grieved
and shivered, while she watched
the torment of her glorious child.

Quis est homo, qui non fleret
Christi Matrem si videret
In tanto supplicio?

Who is the man who would not weep
to see the Mother of Christ
in such torment?

Quis non posset contristari
Piam Matrem contemplari
Dolentem cum Filio?

Who could not feel compassion
on beholding the blessed Mother
suffering with her Son?

Pro peccatis suae gentis
Vidit Jesum in tormentis
Et flagellis subditum.

For the sins of His people
she saw Jesus in torment
and subjected to the scourge.

Vidit suum dulcem Natum
Morientem desolatum
Dum emisit spiritum.

She saw her own sweet Offspring
dying, forsaken,
while He gave up the ghost.

Eja Mater fons amoris,
Me sentire vim doloris,
Fac ut tecum lugeam.

O Mother, font of love,
make me feel the strength of your sorrow
that I may grieve with you.

Fac ut ardeat cor meum
In amando Christum Deum,
Ut sibi complaceam.

Grant that my heart may burn
in the love of Christ the Lord
so that I might please Him.

Sancta Mater, istud agas,
Crucifixi fige plagas
Cordi meo valide.

Holy Mother, do this for me:
let the pain of the Crucified
be imprinted on my heart.

Tui nati vulnerati,
Tam dignati pro me pati,
Poenas mecum divide.

Of your wounded Son,
worthy to be slain for me,
share with me the torment.

Fac me vere tecum flere,
Crucifixo condolere
Donec ego vixero.

Make me truly weep with thee
and grieve with the Crucified,
as long as I live.

Juxta crucem tecum stare,
Te libenter sociare
In planctu desidero.

That I may stand with thee by the Cross,
sharing willingly with thee in mourning,
this I desire.

Virgo virginum praeclara,
Mihi jam non sis amara:
Fac me tecum plangere.

Virgin of all virgins, most noble,
be not bitter with me,
let me lament with thee.

Fac, ut portem Christi mortem,
Passionis ejus sortem
Et plagas recolere.

Make it that I may bear the death of Christ,
share His Passion
and endure His wounds.

Fac me plagis vulnerari
Cruce hac inebriari
Ob amorem Filii.

Let me be wounded with His wounds,
let me be inebriated by the Cross
because of love for your Son.

Inflammatus et accensus
Per te, Virgo, sim defensus
In die judicii.

Inflamed and set afire,
through thee, Virgin, may I be defended
on the Day of Judgement.

Fac me cruce custodiri,
Morte Christi praemuniri
Confoveri gratia.

Let me be guarded by the Cross,
armed by Christ's death,
strengthened by grace.

Quando corpus morietur
Fac ut animae donetur
Paradisi gloria.

When my body dies,
grant that to my soul is given
the glory of Paradise.

Palestrina: Regina caeli laetare

Regina caeli laetare, alleluia:
Quia quem meruisti portare, alleluia:
Resurrexit, sicut dixit, alleluia:
Ora pro nobis Deum, alleluia.

Queen of Heaven, rejoice, alleluia:
for He whom you were worthy to bear, alleluia:
has risen, as He said, alleluia:
pray for us to God, alleluia.

Palestrina: Vineam meam non custodivi

Vineam meam non custodivi.
Indica mihi, quem diligit anima mea,
ubi pascas,
ubi cubes in meridie,
ne vagari incipiam
post greges sodalium tuorum.

Mine own vineyard have I not kept well.
Show me, thou whom my soul doth love,
where thou feedest,
where thou liest at midday,
lest I begin to wander
after the flocks of thy companions.

MacMillan: O Radiant Dawn

O Radiant Dawn, Splendour of eternal Light,
Sun of Justice: come, shine on those who
dwell in darkness and the shadow of death.

Isaiah had prophesied, 'The people who
walked in darkness have seen a great light;
upon those who dwelt in the land of gloom
a light has shone.' Amen.

Palestrina: Pulchrae sunt genae tuae

Pulchrae sunt genae tuae sicut turturis;
collum tuum sicut monilia.
Murenulas aureas faciemus tibi
vermiculatas argento.
Dum esset rex in accubitu suo,
nardus mea dedit odorem suavitatis.

Thy cheeks are beautiful as doves;
thy neck like jewels.
We will make thee chains of gold,
inlaid with silver.
While the king was at his rest,
my spikenard sent forth sweet perfume.

MacMillan: Miserere

Text as above - see page 25.

Palestrina: Agnus Dei I-III from *Missa Regina caeli*

Agnus Dei,	*Lamb of God,*
qui tollis peccata mundi:	*Who takes away the sins of the world:*
miserere nobis.	*have mercy upon us.*
Agnus Dei,	*Lamb of God,*
qui tollis peccata mundi:	*Who takes away the sins of the world:*
miserere nobis.	*have mercy upon us.*
Agnus Dei,	*Lamb of God,*
qui tollis peccata mundi:	*Who takes away the sins of the world:*
dona nobis pacem.	*grant us peace.*

Get involved with The Sixteen!

Support The Sixteen's Palestrina Project – and get your name on the CD...

We'd like to thank you for coming to The Sixteen's Choral Pilgrimage and hope that you enjoyed the performance. If you're passionate about choral music and would like to help bring it to a wider audience, please consider supporting our Palestrina Project. We need £30,000 to make the next Palestrina CD – and your contribution could help to make it happen. In return for a donation towards the cost of recording the next CD in the series, we would be delighted to acknowledge your contribution with your name in the CD insert. It's a great way to show your support for world-class choral music (or makes a wonderful gift for a music-loving friend!).

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- £100+ donations – receive acknowledgement in the CD insert and a free copy of the next Palestrina CD
- £500+ donations – receive acknowledgement in the CD insert and on our website, PLUS an invitation to a recording session and two signed copies of the CD from Harry Christophers

To make your donation simply visit www.thesixteen.com/support or call 020 7936 3420.

The Sixteen
HARRY CHRISTOPHERS

The Sixteen

Now in its 34th year, The Sixteen is recognised as one of the world's greatest ensembles. Comprising both choir and period-instrument orchestra, The Sixteen's total commitment to the music it performs is its greatest distinction. A special reputation for performing early English polyphony, masterpieces of the Renaissance, bringing fresh insights into Baroque and early Classical music and a diversity of 20th- and 21st-century music, is drawn from the passions of Founder and Conductor Harry Christophers CBE.

At home in the UK The Sixteen are 'The Voices of Classic FM' and Associate Artists of The Bridgewater Hall, Manchester. The group promotes The Choral Pilgrimage, an annual tour of the UK's finest churches and cathedrals which aims to bring music back to the buildings for which it was written. The Sixteen features in the highly successful BBC television series, Sacred Music, presented by actor Simon Russell Beale – the latest hour-long programme was aired in December 2011, marking the 400th anniversary of the death of the Spanish composer Tomás Luis de Victoria.

The Sixteen tours throughout Europe, Asia, Australia and the Americas and has given regular performances at major concert halls and festivals worldwide, including the Barbican Centre (London), The Bridgewater Hall (Manchester), Cité de la musique (Paris), Concertgebouw (Amsterdam) and Sydney Opera House. Festival appearances include the BBC Proms, Hong Kong, Wellington, Granada, Lucerne, Edinburgh, Istanbul, Prague, Bremen, La Chaise Dieu and Salzburg.

Over 100 recordings reflect The Sixteen's quality in a range of work spanning the music of 500 years, winning many awards including the coveted Gramophone Award for Early Music and the prestigious Classical Brit Award in 2005 for Renaissance which was recorded as part of the group's contract with Universal Classics and Jazz. In 2009 The Sixteen was given the accolade of Classic FM Gramophone Artist of the Year as well as Best Baroque Vocal for its recording of Handel's *Coronation Anthems*.

Since 2001 The Sixteen has been building its own record label, CORO, which released its 100th title in spring 2012. Bringing together live concerts and recording plans has allowed The Sixteen to develop a glittering catalogue of releases, containing music from the Renaissance and Baroque through to great works of our time. Recent releases include Handel's *Saul* and further volumes in both the Palestrina and Monteverdi series.

In 2011 the group launched Genesis Sixteen, a new training programme for young singers. Aimed at 18- to 23-year-olds, this is the UK's first fully-funded choral programme for young singers designed specifically to bridge the gap from student to professional practitioner.

For more information on The Sixteen, Harry Christophers and CORO, please visit www.thesixteen.com.

Harry Christophers CBE

Founder & Conductor

Harry Christophers is known internationally as Founder and Conductor of The Sixteen as well as a regular guest conductor for many of the major symphony orchestras and opera companies worldwide. He has directed The Sixteen's choir and orchestra throughout Europe, America and the Asia-Pacific region, gaining a distinguished reputation for his work in Renaissance, Baroque and 20th-century music.

He has made a significant contribution to the recording catalogue (already comprising over 100 titles) for which he has won numerous awards including the coveted Gramophone Award for Early Music and the prestigious Classical Brit Award in 2005 for his disc Renaissance. His CD IKON was nominated for a 2007 Grammy and his second recording of Handel's *Messiah* on The Sixteen's own label CORO won the prestigious MIDEM Classical Award 2009. In 2009 he also received the coveted Gramophone Artist of the Year award as well as Best Baroque Vocal for Handel's *Coronation Anthems*.

Harry Christophers has been Artistic Director of Boston's Handel and Haydn Society since 2008 and will continue in this role until at least 2015. He is Principal Guest Conductor of the Granada Symphony Orchestra and regularly appears with the Academy of St Martin-in-the-Fields.

As well as performing on the concert stage Harry Christophers continues to lend his artistic direction to opera. In 2006, Mozart's anniversary year, he conducted Mozart's *Mitridate* for the Granada Festival and after his outstanding success at Buxton Opera in past seasons, he returned in 2012 to conduct Handel's *Jephtha*. Previous opera productions also include Mozart's *Die Zauberflöte* and Purcell's *King Arthur* for Lisbon Opera, Monteverdi's *The Coronation of Poppea*, Handel's *Ariodante* and Gluck's *Orfeo* for English National Opera and the UK premiere of Messager's *Fortunio* for Grange Park Opera.

Harry Christophers received a CBE in the Queen's 2012 Birthday Honours List. He is an Honorary Fellow of Magdalen College, Oxford, as well as the Royal Welsh College of Music and Drama, and has an Honorary Doctorate in Music from the University of Leicester.

Eamonn Dougan

Associate Conductor & Workshop Facilitator

Eamonn Dougan read music at New College, Oxford, before continuing his vocal and conducting studies at the Guildhall School of Music and Drama. He now pursues a busy schedule working as both singer and conductor. He has appeared on the concert platform with many of Britain's leading ensembles and is a member of The Sixteen and I Fagiolini.

Eamonn is the first Associate Conductor of The Sixteen and has directed the ensemble to considerable acclaim in concerts across England and Europe including performances in France, Spain, Antwerp and during The Choral Pilgrimage. Other highlights with The Sixteen have included the world premiere of Gabriel Jackson's *Ave Regina caelorum* in collaboration with guitarist Tom Kerstens and the International Guitar Foundation at the opening of Kings Place, a recording with Icelandic ensemble Sigur Rós and the closing concert of the Henry VIII 500th anniversary celebrations in Greenwich.

Eamonn is Principal Guest Conductor of The National Youth Choir of Great Britain and Chorus Director of Britten Sinfonia Voices. He is a regular guest conductor with Wrocław Philharmonic Choir (Poland), the Coro de la Comunidad (Madrid) and the St Endellion Festival Orchestra & Chorus. He is increasingly in demand as a guest conductor and choral coach and has assisted various conductors including Martyn Brabbins, Ryan Wigglesworth, Adam Fischer and Sir Mark Elder. In September 2008 he was appointed a Visiting Professor to the Guildhall School of Music and Drama, London, where he teaches ensemble singing and directs the Guildhall Consort.

As a soloist Eamonn has sung with Academy of Ancient Music, The Hanover Band, City of Birmingham Symphony Orchestra, Orchestra de la Comunidad (Madrid) and the Orchestra of the Age of Enlightenment. Recent performances have included Bach's *St Matthew Passion*, Mozart's *Requiem* and Haydn's *Nelson Mass* at Symphony Hall, Bach's *B Minor Mass* at the Festival de Musique Ancienne de Lyon and Handel's *Messiah* at the Auditorio Nacional de Música, Madrid.

His solo recordings include Bach's *St John Passion* and *St Matthew Passion*, Handel's *Messiah* and Brahms's *Requiem* in its two-piano version as well as motets by Giovanni Grillo and the premiere recording of Arvo Pärt's *Von Angesicht zu Angesicht*.

Sally Dunkley

Workshop Lecturer & Facilitator

Sally Dunkley's interest in 16th-century vocal music was established during her years as a student at Oxford University, where she sang with the pioneering group the Clerkes of Oxenford and studied with its director, David Wulstan.

Since then, her career as a professional consort singer has developed hand-in-hand with study of the music as editor, writer, researcher and teacher. She took part in The Sixteen's very first concert, and in the intervening years has explored a wonderfully diverse selection of music from the Eton Choirbook to Poulenc and, more recently, James MacMillan. She also travelled the world in the course of more than 1000 concerts with the Tallis Scholars, and continues to enjoy performing in the ensemble Magnificat.

Throughout her career she has been involved in preparing performing editions from original sources, many of them recorded, and some now published in the Oxford University Press series *Musica Dei donum*. She is often busy behind the scenes as programme consultant, and is increasingly involved in sharing her experience through summer schools, workshops and lectures. As well as taking part in a series of highly-regarded workshops for The Sixteen, she enjoys running singing days for various Early Music Forums in the UK, and lecturing at The Sixteen's Insight Days. She is a regular faculty member at Chorworks summer workshop in Washington DC, and in 2012 was invited to lead a Vocal Consort class at Dartington International Summer School.

The Sixteen

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Eamonn Dougan

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Engage & Explore

The Choral Pilgrimage tour forms an integral part of The Sixteen's artistic output and takes the annual concert programme to over 16,000 people. In support of this The Sixteen continues to invest in a dynamic education programme which enables hundreds of people to engage with the group at additional events and projects. This year's events include:

Choral Workshops

This popular choral workshop series offers singing enthusiasts the opportunity to learn from two prominent members of The Sixteen. Associate Conductor and bass Eamonn Dougan and practical scholar and soprano Sally Dunkley offer a four-hour workshop combining vocal technique with historical context.

Dates and Venues

Saturday 6 April **St Albans**
Saturday 13 April **Oxford**
Saturday 11 May **London**
Saturday 1 June **Belfast**
Sunday 16 June **Manchester**
Saturday 14 September **Peterborough**
Saturday 21 September **London**
Saturday 5 October **Blackburn**
Saturday 12 October **Dublin***
Saturday 19 October **Chelmsford**+
Saturday 26 October **Edinburgh**

Booking: 020 7936 3420
*Dublin booking line (opens 9 May) +353 1 417 0000
+Chelmsford booking line (open now) 01245 294498

Insight Day: Saturday 29 June, York

Ever wondered how the infamous Allegri *Miserere* has evolved throughout its long history? Interested in how MacMillan has paid tribute through his own modern version? Join leading musicians, including practical scholar and singer Sally Dunkley, as they reveal the rich musical history behind this year's Choral Pilgrimage repertoire. Talks are interspersed with discussion, debate and musical excerpts performed by a consort of singers. Tickets cost £25 (including refreshments and a light lunch) or £20 if booked with a Choral Pilgrimage concert promoted by The Sixteen. Tickets can only be purchased through the National Centre for Early Music on 01904 651485.

Pre-concert Talks (see page 7 for dates)

Several performances offer free pre-concert talks which are presented by Harry Christophers and a member of The Sixteen. These talks are an opportunity to hear the performers discuss programming decisions, performance practice and historical context.

Schools' Matinee Concerts

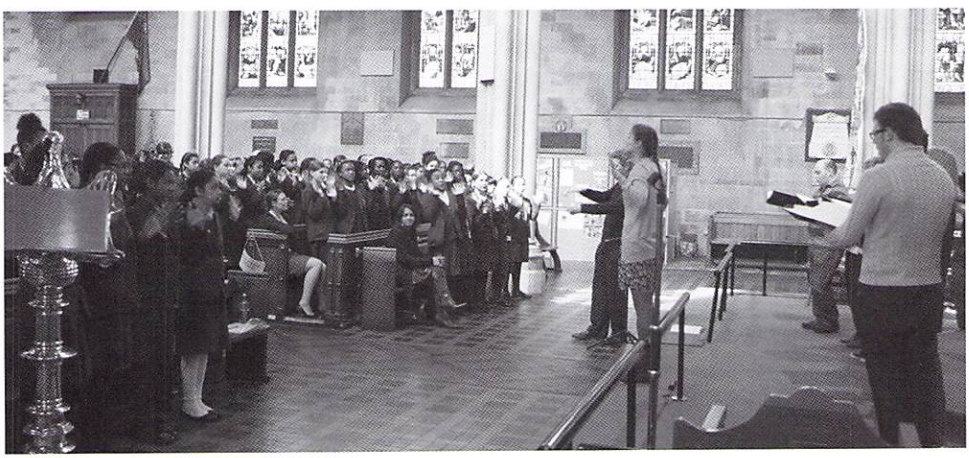
This year the Schools' Matinee project has been expanded to include hundreds more Key Stage 2 and 3 children and choristers from Croydon and Peterborough. Led by animateur Sam Glazer, the project will focus on the compositional elements of both Allegri's and MacMillan's settings of the *Miserere*. Teachers receive expert training and pupils learn about the tour repertoire through creative workbooks, composition workshops and singing sessions before the finale concert with The Sixteen and Harry Christophers.

Chorister Masterclass Series

Thanks to generous support from The Harold Hyam Wingate Foundation and Peterborough Cathedral, this year The Sixteen is pleased to offer choristers from six different cathedrals the opportunity to work with two members of The Sixteen, Eamonn Dougan and Simon Berridge. Involving boy and girl choristers, these singers will deliver masterclasses focusing on the Choral Pilgrimage repertoire. Choristers are invited to attend the evening concert free of charge and have an opportunity to meet the rest of the choir.

Liverpool Hope University Composition Workshop

For the second year, The Sixteen has teamed up with the composition department at Liverpool Hope University to deliver a workshop in composition for voice. Throughout the year second- and third-year composition students study aspects of The Choral Pilgrimage repertoire and subsequently produce a piece for choir based on the techniques of one of the composers. A quartet from The Sixteen then performs and records these pieces during a full-day workshop, offering feedback on suitability and style.



Support The Sixteen

If it were not for the generosity of its loyal supporters, The Sixteen could only perform a fraction of the tour dates you see in this brochure – and make far fewer recordings each year. Without its supporters Harry Christophers' artistic vision simply could not be realised, so we are enormously grateful to everyone who contributes to our success in any way – whether buying a CD, purchasing a concert ticket, investing in a recording or making a donation towards our ever-increasing outreach activities.

Patrons' Circles

It's not just the financial support, but also the emotional engagement, the enthusiasm and excitement that we appreciate so much – especially from our wonderful Patrons. In return for regular annual support The Sixteen offers a range of experience-enhancing benefits through its Patrons' Circles – including advance concert information, priority booking, private events, access to rehearsals and donor recognition. If you would like to become more involved in The Sixteen, we would be absolutely delighted to welcome you as a Patron (further information on the Patrons' Circles appears opposite).

Corporate partnerships

As well as individual contributions, we are always happy to tailor special packages for corporate sponsors in support of concerts, recordings and education/community-based activities. Our partners have access to the best seats, receptions with Harry Christophers and the artists, publicity at concerts and support from a dedicated team of staff.

Innovative funding schemes

Arts organisations are having to find innovative ways to sustain their activities and we like to think that The Sixteen is ahead of the game! When we set up our own record label, the main aim was, of course, artistic: to extend the reach of our repertoire to those who cannot come to our concerts. But a secondary aim was to generate income to support our wide range of activities. Our recordings are funded through the profits of the label, through donations and, for our larger oratorio recordings, through a loan scheme. The latter allows contributions to be returned over time as loan repayments, with the opportunity for the same money to then be re-cycled into yet more projects – a perfect model of sustainability.

Our award-winning recordings of Handel's *Messiah* and *Saul* have been funded with loan schemes and we are very grateful to the members of The Sixteen Messiah Recording LLP and The Sixteen Saul Recording LLP for their enlightened support:

Edmund Byers, Henry Doyle, Anthony Fry, Robert Gray, Simon Haslam, Mark Loveday, Debbie McMenamin, Roger Mayhew, Lionel Persey QC, The Marquess of Salisbury, Damaris Sanderson, Adam Singer, Mark Stadler and IET Technology Ltd.

If you would like an informal exploratory chat about any of these schemes, please contact John Bickley, Development Director (email: john@thesixteen.com or call: 020 7936 3420).

The Sixteen's Patrons' Circles

Our Patrons play an essential role in supporting the work of The Sixteen and we are extremely grateful for their generous contributions to our ongoing success. Their donations help us in many ways, for example enabling us to expand our outreach and education work, commission new works, invest in musicological research and continue our recording programme on CORO.

To say thank you for supporting our work we are delighted to offer Patrons the following benefits:

Tallis Circle
£100 per year

- Priority booking for The Sixteen's Choral Pilgrimage concerts and workshops
- An invitation to meet Harry Christophers and The Sixteen at a concert
- Two copies of The Sixteen's Choral Pilgrimage programme book
- Donor recognition in The Sixteen's own programme books

Purcell Circle
£500 per year

- An invitation to a drinks reception with Harry Christophers and The Sixteen
- An invitation to watch The Sixteen in rehearsal
- Plus all the Tallis Circle benefits

Handel Circle
£1000 per year

- Invitations to recording sessions
- Dedicated ticket assistance for concert bookings
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Complete and return the form overleaf*.

Any questions? Call our office on 020 7936 3420.

*Offer expires on 1 November 2013. To donate by phone or email please quote 'programme book 2013'.

Patrons' Circles Form

The Sixteen
HARRY CHRISTOPHERS

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The Sixteen will not pass on your details to any other organisation. We would like to keep you informed about the work you are helping make possible. If you are happy to be contacted, please tick this box: ☐

Method of payment

☐ I enclose a cheque/CAF cheque made payable to The Sixteen Limited

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Thank You

The Sixteen acknowledges with enormous gratitude the generosity of its many supporters and benefactors. We receive no regular public funding and so we depend upon a complex mix of individual donations, grants from trusts and foundations and a range of corporate partnerships to sustain projects such as The Choral Pilgrimage. Harry Christophers and The Sixteen thank you all!

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Harry Christophers

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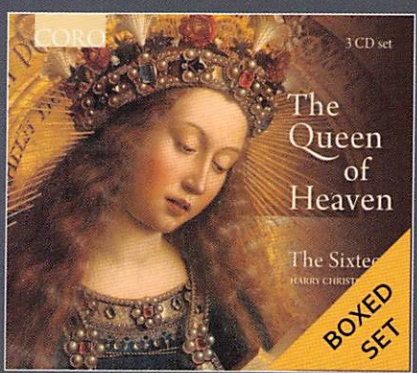

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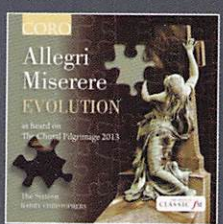

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Allegri Miserere - Its Evolution

Master Quality Download

Allegri *Miserere*, in the version you have heard this evening, is also available as a Master Quality Download (96kHz/24-bit) at www.thesixteendigital.com

www.thesixteen.com